

UPPER AND LOWER CASE : THE INTERNATIONAL JOURNAL OF GRAPHIC DESIGN AND DIGITAL MEDIA
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SPOTLIGHT ON HERB LUBALIN CLASSICS

In celebration of the 25th Anniversary of U&Ic, ITC is placing the spotlight on three typeface families, ITC Avant Garde Gothic, ITC Serif Gothic and ITC Lubalin Graph, designed by Herb Lubalin, founding editor of U&Ic and art director from 1973-1981. Now through August 25, 1998, ITC is offering these three families in a special collection of five typeface packages. Each package includes a variety of weights and styles at promotional prices that represent a savings of more than 40%.

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Extra Light

aA
Extra Light
Oblique

aA
Medium

aA
Medium
Oblique

aA
Bold

aA
Bold Oblique

Promo

\$99⁰⁰

ITC Lubalin Graph® (Package 2)

Regular Price \$116

aA
Book

aA
Book Oblique

aA
Demi

aA
Demi Oblique

Promo

\$79⁰⁰

ITC Serif Gothic® (Package 3)

Regular Price \$174

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Light

aA
Regular

aA
Bold

aA
Extra Bold

aA
Heavy

aA
Black

Promo

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ITC Avant Garde Gothic® (Package 4)

Regular Price \$174

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Extra Light

aA
Extra Light
Oblique

aA
Medium

aA
Medium
Oblique

aA
Bold

aA
Bold Oblique

Promo

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ITC Avant Garde Gothic® (Package 5)

Regular Price \$116

aA
Book

aA
Book Oblique

aA
Demi

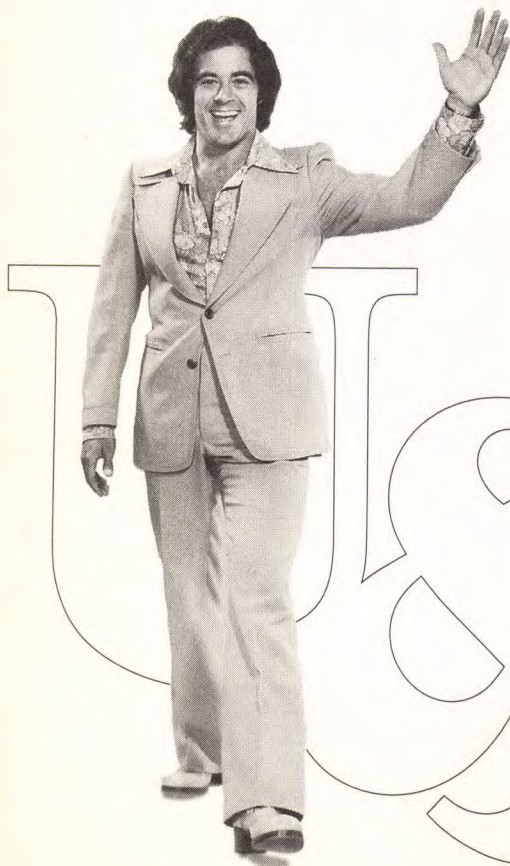
aA
Demi Oblique

Promo

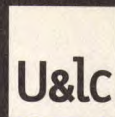
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www.itcfonts.com/itc/promos.html

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FAREWELL, OLD FRIEND...
As *U&lc* marks its 25th year, we bid a fond farewell to the logo that has seen us through a quarter of a century.



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ULC021

message from ITC: From the very first issue in 1973 to the current issue today, *U&lc* has always pushed forward in new directions. By John D. Berry.

This is the twenty-fifth anniversary issue of *U&lc*. It is also my first as editor, and the second in our new size and format. After a quarter of a century of leadership in the graphic-design field, *U&lc* is neither going to rest on its laurels nor going to lumber away into extinction like an aging dinosaur. Sometimes, in the fast-moving realm of typography and design, we all feel as though the giant meteor has plunged into our world, the skies are darkening with ash, and we just haven't noticed our own irrelevance yet. But at ITC we intend to make sure that *U&lc* evolves into one of the small, fast-moving mammals who survive the climate change and thrive in the newer world.

The change in format, from tabloid pages to 8½ x 11, which debuted with the last issue, was the first stage in this evolution. This issue, to mark the magazine's 25th year, we're adopting a new logo, designed by Mark van Bronkhorst. The original *U&lc* logo, with its huge swash ampersand, was designed by the magazine's co-founder and first editor and art director, Herb Lubalin, and it appeared on the first issue in 1973. Although it was changed a few years ago, redrawn by Cynthia Hollandsworth and Ed Benguiat to update it subtly and almost imperceptibly, the logo has remained an essential and very recognizable part of *U&lc* all these years. Lubalin's logo boldly reflected its times and established a visual identity for ITC's magazine. Our new logo is more typographic and more flexible in its use, which reflects our times and our intentions for the future.

The next stage in our evolution will be the development, over the next few months, of *U&lc*'s sister publication, *U&lc Online*, into an electronic publication in its own right. There'll be plenty of overlap between the print magazine and the online magazine, but they won't be identical: some things are best done with ink on paper, others are best done on screen.

The line-up of this issue will give you some idea of what's in store in the future. Like the two-faced god Janus, we're looking both backward and forward at the same time.

Steven Heller's profile of Herb Lubalin shows us where we came from, and introduces Herb's work to a new generation, who may know it – and him – mainly by reputation.

The intelligent use of new technology, in the service of old goals, characterizes the publishing program of the new California company Octavo, which is making rare books available in a new form to a much wider audience.

Current practice is the focus of Joyce Rutter Kaye's overview of how four hardcover books were re-designed for their rebirth as trade paperbacks, and the forces, both marketing and esthetic, that influence design decisions.

Looking ahead, we asked Jon Wozencroft, co-founder with Neville Brody of the avant-garde digital type publication FUSE, to write about the ideas behind FUSE98: *Beyond Typography*, the typographic extravaganza this May in San Francisco.

We also address the pragmatic side of our craft with the first of a series of hands-on articles by Olav Martin Kvern, whose experience of the gritty underside of digital publishing is unsurpassed. He leads off with practical advice on controlling leading in QuarkXPress, Adobe PageMaker, and Macromedia FreeHand.

Finally, in the back of the book we're starting a regular feature that will look critically at typography and design in the world around us, starting with a book whose look breaks out of the conventions of its genre.

In future issues, we'll be continuing to cover the practice of design and the impacts of technology, while adding critical reviews of some of the tools we use. *U&lc* is a magazine for ideas as well as reportage, where the words and the way they're presented work together consistently but sometimes surprisingly. This small, fast-moving mammal may be tough to pin down. And it does have teeth.

JOHN D. BERRY is editor of *U&lc*.

●Eligibility

The competition is open to any individual or group of any nationality.

●Typeface categories

There are two entry categories:

—Latin

—Kanji

Either or both categories may be chosen.

There is no limit to the number of submissions per entrant.

●Design format

Submitted designs must conform to the format specifications (including the assigned characters) for the respective category, which are supplied with the entry form.

Entries that differ substantially from the competition specifications will be disqualified.

All the application guidelines are listed in our Web site. The necessary forms can be directly printed out for your use.

●Entry deadline

Entries accompanied by the application and agreement forms must be received by the Competition Office no later than August 31, 1999.

●Panel of judges (in alphabetical order):

Fred Brady,
(U.S.A., manager of new typography, Adobe Systems Inc.)

Matthew Carter,
(England, typeface designer)

Alan Chan,
(Hong Kong, graphic designer)

Takenobu Igarashi,
(Japan, graphic designer)

Mitsuo Katsui,
(Japan, graphic designer)

Yoshiaki Morisawa,
(Japan, president of Morisawa & Co. Ltd.)

Ikko Tanaka,
(Japan, graphic designer)

●Announcement of winners

Award winners will be notified by mail in December 1999 (as well as through announcements in design journals such as U&Ic and Graphis).



International Typeface Design Competition

Prizes●

The following prize amounts and certificates will be awarded to the winning entries.

Gold Prize:

one for each category

¥3 million (Kanji)

¥2 million (Latin)

Silver Prize:

one for each category

¥1 million

Bronze Prize:

one for each category

¥500,000

Judge's Prizes:

total of seven prizes in both categories

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Honorable Mention:

two in each category

¥100,000

Competition sponsors●

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For further information●

Please contact the competition office below for the detailed information

on the application guideline. The award winning works from the five previous competitions can be seen by accessing to our Web site.

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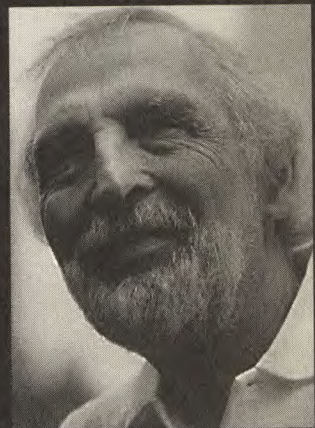
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Mark Sullivan

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LUBALIN: BASHER



Herb Lubalin was a basher. He bashed type. For a while it was his stock in trade. Sure he respected the integrity of letterforms, but he realized that there was more to type than purity. Like the Sixties itself, type was ready to explode off the page and into the popular culture. Through bashing, Lubalin smashed the taboos and shibboleths of type design and gave it personality. Like the rock-and-rollers of the day, he turned up the volume on letters, making them speak—and sometimes sing. It's difficult to imagine what graphic design would be if not for Lubalin's rule-busting. Change would inevitably occur, but would it have been as exciting? **By Steven Heller.**

THIS PAGE: Images of "1968" from *Harlem on My Mind: Cultural Capital of Black America 1900-1968*.

OPPOSITE PAGE: Lubalin's dramatic poster, magazine, and book-jacket designs, where type became a structural part of the design. Logo for Herb Lubalin, Inc. (1964-1967). The cover of the first issue of *U&Ic* displayed both the table of contents and the openings of several of the stories.

Few graphic designers embody the aesthetics of their time as completely as Lubalin. Arguably, from the late 1950s to the late 1970s, he was American graphic design. His eclectic sensibility pervaded advertising, editorial, and package design so thoroughly that the best word to describe the era may be "Lubalinesque." Personally, I was so smitten with his way of giving depth to a page that much of my early typography, with the wild swirling swashes, smashed shadows, overlapping ascenders and descenders—the words made into pictures—must be summed up as an homage to the master basher.



The father of conceptual typography, Lubalin helped build a bridge between the modern and late-modern schools. Letters were not merely vessels of form, they were objects of meaning. He made words emote. He came of age, fortuitously, in an epoch of technological change. Poised at the edge of typographic uncertainty, he was a pioneer of phototypography, one of its first users—or abusers, say some critics. But rules, he realized, were meant to be turned upside down. He liberated white space from the orthodox moderns, refusing to follow the edict that "less is more." He believed that "more" was certainly better, if it enlivened the page. He was a tireless experimenter. And yet his radical approaches to type and page design became so thoroughly embraced, first in advertising and then in publication design, that it's hard to remember that Lubalin was once a true radical.

Lubalin was known for innovative advertising — exemplary of the Creative Revolution — when working at the advertising firm Sudler & Hennessey, but by the mid-1960s he had changed the course of editorial design through two remarkable magazines, each benchmarks of Sixties American culture. *Avant Garde* was a visual happening, the expression of the social and cultural flux within American society, as influenced by the antiwar movement and alternative culture. It was a hybrid, crossing a magazine with a literary journal. It was square, the size of an LP record album, and its graphics evoked the revolutionary spirit of the times. *Eros*, America's unexpurgated celebration of erotica between hard covers, demonstrated the most elegant magazine pacing and composition since Alexey Brodovitch's design for *Portfolio* held that honor. Thanks to Lubalin, *Avant Garde* defined its own name, and *Eros* gave sex exotic allure. Both publications offered alternatives to mainstream design conventions, but without the raucous edge of the youth culture's underground graphics.

Later, as art director of *Fact*, an "investigative" periodical that included a diet of consumer advocacy, liberal rhetoric, and conspiracy theorizing, Lubalin reinvented the notion of quietude. What Lubalin did with this ostensibly black-and-white, text-dominated periodical was give new meaning to the word "classical." All the visual elements were toned down to zero decibels — one single illustrator and one typeface per issue — yet it was the most eye-catching minimalism anyone had seen.

Okay, even when Lubalin's typography was quiet, it was never neutral. Maybe it was compensation because he was softspoken, in fact painfully shy when addressing strangers. But he spoke loudly through his design. His headlines for articles and advertisements were signs that forced the reader to halt, read, and experience, before being engrossed by the message. He would tweak and manipulate story titles until he had just the right combination of letters to make a striking composition. The graphic strength of "No More War," originally an advertisement for *Avant Garde* that featured

block letters forming the pattern of an American flag, with a bold black exclamation point at the end, was one of the most iconographic visual statements issued during the Vietnam War era.

Lubalin rarely missed the opportunity to make a kind of concrete poetry which expanded typographic language. In another set-piece, his bookjacket for "Yes I Can," the autobiography of Sammy Davis Jr., the yellow block letters with drop shadows that dominate the jacket do more than spell out the title of the book. By making these three words into a sculptural form, Lubalin evoked the self-confidence suggested by the anthem: "Yes I Can."

Some of Lubalin's bashing, smashing, and overlapping was contrived at times, and the conceit ultimately became much too self-conscious. Even he admitted it. But Lubalin *was* the inventor, which means that even the excesses must be viewed as those of an experimenter who was testing the limits of his own form.

His experiments did not always work. The typeface *Avant Garde*, for example, was a beautiful logo, but as a commercial typeface it had contained an excessive number of ligatures that were misused by designers who had no understanding of how to employ these typographic forms. *Avant Garde* was Lubalin's signature, and in his hands it had character; in others' it was a flawed Futura-esque face.

In 1971, Herb Lubalin co-founded ITC. In 1973, he started *U&Ic*, as a sales tool that doubled as an outlet for his eclectic interests. One might argue that *U&Ic* was the first *Emigre*, since it promoted ITC's growing library of type while proffering Lubalin's experiments with typography. In *U&Ic*, he tested just how far smashed and expressive lettering might be taken. Under Lubalin's tutelage, eclectic typography was firmly entrenched.

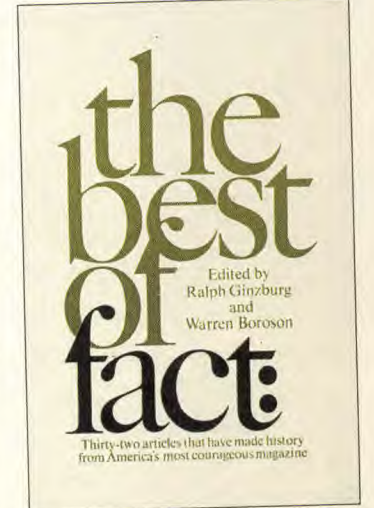
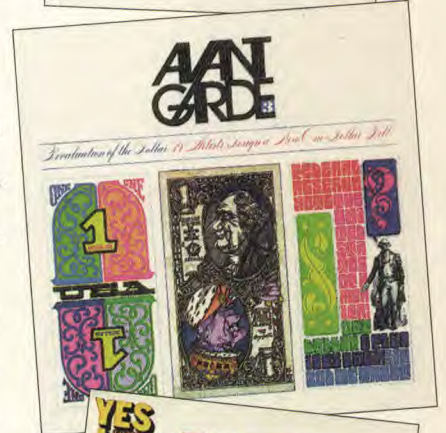
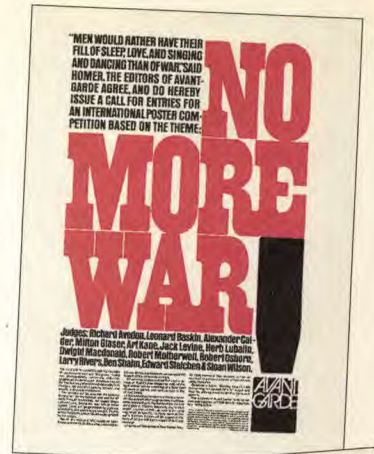
Almost two decades after Lubalin's death, graphic design and graphic experimentation have taken a sharper turn toward distressed and illegible letter-forms — perhaps the inevitable outcome of typographic evolution meeting digital technology. Lubalin pushed the limits, sometimes beyond the understanding of his contemporaries, yet he rarely went over the edge as it is defined today. With few

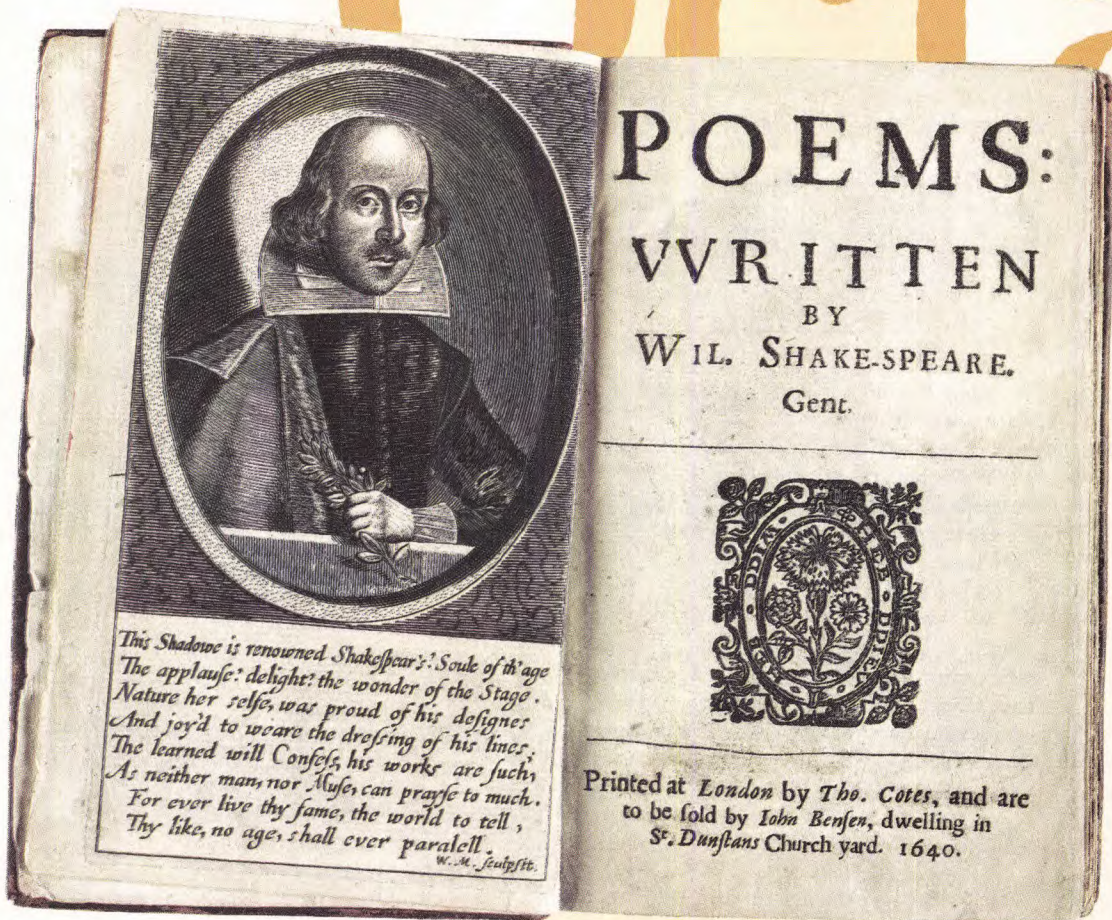
exceptions, his experiments were conducted under marketplace conditions, which at once provided certain safeguards and made taking liberties all the more difficult. Lubalin's work was not "design for design," but design for communication. Even his most radical ideas never strayed.

Although today it is difficult to think of Lubalin as a young Turk, he was the quintessential rule basher. Today's new rules exist to be bashed because he bashed them first.

Steven Heller's recent books are *Design Literacy* (Allworth Press) and *British Modern* (Chronicle Books). His book on Paul Rand (Phaidon Press) will be published next winter.

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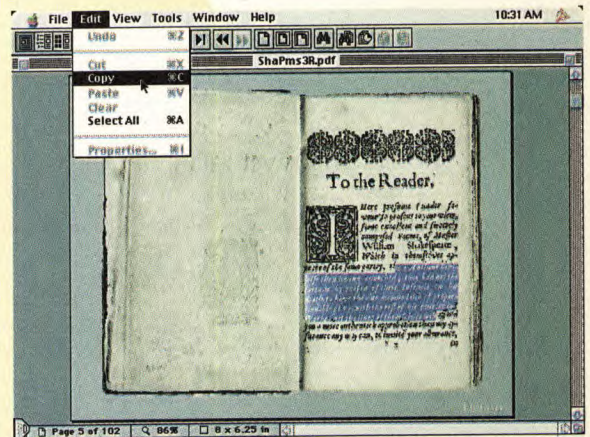
OCCASIONALLY, a marriage of high tech and age-old craft seems made in heaven. Octavo, a small start-up company in Palo Alto, California, is applying brand-new technology to a very old problem: how to make classic rare books available to the public in a useful format. And they're doing a good job of it.

In the private libraries and the rare-book rooms of public libraries around the world repose the intellectual artifacts of our cultural history: old books. The oldest and most cherished editions, hand made centuries ago, have become scarce and fragile with age. It's easy to find a paperback reprint of Shakespeare, but how many of us actually get to see a First Folio, with its Renaissance typography and leather binding? The original books may be preserved lovingly, which means keeping them away from excessive light, heat, or damp, and not letting them get handled too much. But in this respectful stasis, they're not actually being *used*.

What Octavo has done is take Adobe Acrobat software and use it to make picture-perfect electronic editions of these antique volumes, which you can then display effectively on a computer screen. The Octavo editions are published on CD-ROM, and they come in a variety of resolutions, suitable for different purposes: one at "screen" resolution for browsing, one at a higher resolution for zooming in to a comfortable distance to read the text, another that's optimized for printing, and a very high resolution they call "Examine," for zooming 'way in to study the details of the printed letters or the texture of the paper.

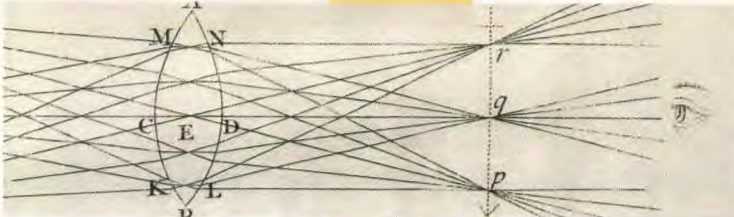
And, most important of all, the entire book is what Octavo calls "live text": digital text that you can scroll through, copy, and search. This is done by essentially hiding a PageMaker file behind the image on every page, with invisible PostScript type that corresponds to the printed type shown on the page. So you can drag your mouse over a page of Shakespeare, searching for that phrase you half-remember, just as if it was a modern business memo.

Cool.



BOUND FOR GLORY

Octavo's PDF edition puts the book on a computer screen as both digital image and electronic text.



OCTAVO was started only last October, although the principals had been planning and experimenting for five years. Octavo is a collaborative effort of John Warnock, CEO of Adobe Systems, and Patrick Ames, who had been head of Adobe's book-publishing arm, Adobe Press. Warnock and Ames have an amiable rivalry about which of them was the first to produce a digital book. Whoever is right, they had both been thinking for a long time about ways to get old books into a handy electronic format. Ames says that when he first saw Adobe Acrobat, he thought right away, "This is it!"

Acrobat was created to make the "paperless office" a real possibility, by reproducing any page layout digitally on a computer screen, in a small, flexible file format with good typography and fully searchable text. The Acrobat technology has since grown to be an important part of the electronic transmission of files in the printing industry. But what Octavo is

Octavo hopes that this will make their process attractive to the owners of other rare books who would like to get them into digital form.

They began by doing books from John Warnock's own extensive library. The first Octavo production was the first edition of Shakspeare's sonnets, published by bookseller John Benson in 1640. Benson's book was printed in "small octavo" format, a size suitable for slipping into your pocket. (Ironically, says Ames, these "pocket" books are now all locked up in rare-book collections, so it's up to a modern company named Octavo to re-publish them in a portable format.) The whole book was photographed in two-page spreads, so you can see what it looks like open; even the cover and the endpapers with their ink show-through are captured and reproduced. The CD-ROM also includes an essay about the book, and about the history of this particular copy.

The second Octavo book is a classic in the history of science, Robert Hooke's *Micrographia*, published in 1665. Hooke was a spirited rival of Isaac Newton's. The combination of text and illustration, in this as in

other books such as Dürer's *Course in the Art of Measurement*, brings the high-resolution "Examine" mode into its own. Not only is Hooke's text lively to read, but you can study his meticulous illustrations or the details of the typography and design. The company has an ambitious and eclectic list of upcoming volumes, including the *Book of Mormon*, Galileo's *Starry Messenger*, and the *Kelmscott Chaucer*.

For typographic aficionados, the most attractive of Octavo's early offerings has to be Giambattista Bodoni's complete *Manuale Tipografico*, which has been available only in occasional reproductions of a page or two here and there, or in expensive facsimile editions that are already hard to find. So many typefaces have

been produced using the Bodoni name or claiming inspiration from Bodoni's types – but now it's possible, at a reasonable price, to see and have Bodoni's master work complete.

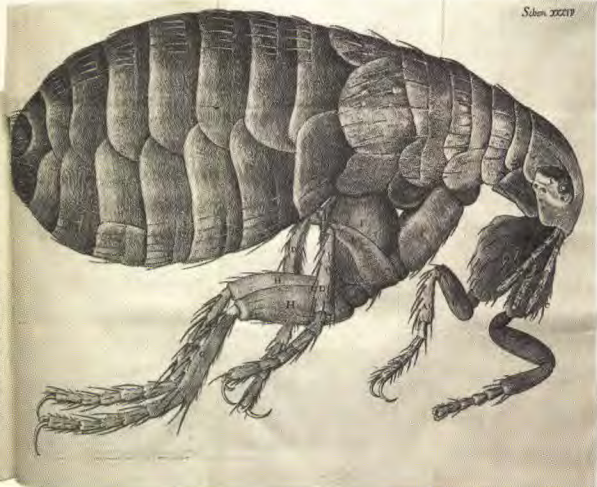
The company is very small: just seven people. But they bring a wealth of experience to their job. E.M. Ginger, the executive editor, was managing editor of *Fine Print* for several years; before that she worked for Stinehour Press, and more recently she opened FontShop San Francisco. She not only chooses the books they publish, but wrestles with the complex questions of what form the electronic text should take, how to represent archaic characters in searchable text, and whether and how to translate extensive passages in Latin.

"In many ways we're republishing each book," says Patrick Ames. Not only do they have to ensure that the visual image of every page is accurate – and inviting to look at on the computer screen – but they have all the same questions any publisher has, of accuracy, choice of edition, format, and ancillary material (such as the introductory essay in the Shakespeare).

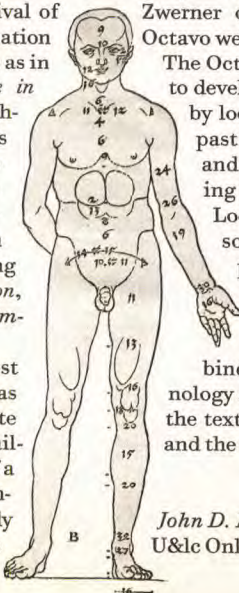
Octavo's in-house conservator, Kathleen Orlenko, and photographer, Martha Blegen, work together to extract usable images from the pages of the very delicate books. Hans Hansen created and manages the complex production process, and Jocelyn Bergen is editor and producer of the web site. Mario Murphy is the "systems guy," says Ginger, and John Warnock "writes code when we need it." He devised, for instance, a proprietary "bookworm" program to compensate for a book whose binding is too tight to lie flat.

The design of Octavo's own materials is noteworthy, but it's not the work of one person. In fact, four different designers have worked on aspects of the company's graphic design, and they've all worked without the ego-friction you might expect. "We don't tell 'em what to do," says Ginger. "They do their jobs and they do it well." All four have a deep background in typography. Jack Stauffacher, the proprietor of the Greenwood Press, created the original company logo from handset Walbaum type. Mark van Bronkhorst, who is also the designer of *U&lc*, designs the CD packaging. Book designer David Bullen is in charge of typography in all the ancillary material on the CD-ROMs. And Jeff Zwerner of Factor Design designed the Octavo web site (www.octavo.com).

The Octavo vision, says Patrick Ames, is to develop the future of electronic books by looking backward, integrating the past of publishing into its present and future. "You know, it's surprising how little has changed," he says. Looking at how publishers have solved their problems over the past 500 years is a good way to prepare for the problems of the next 500. No digital file can give you the smell of the leather binding, perhaps, but Octavo's technology and artistry are making not only the text but the design, the typography, and the visual craft available to everyone.



Shakspeare



John D. Berry is the editor of U&lc and U&lc Online.

doing with the format, and with some proprietary software of their own, goes beyond what anyone else is doing yet.

The other piece of the puzzle, says Ames, was the advancement of digital cameras. Octavo has pushed the edges of the technology, and they've developed their own techniques for photographing the books. Rare books are, by definition, fragile; you can't simply plunk them down on a photocopier and make copies. The paper degrades with exposure to too much light, and the binding – especially if a book has been rebound over the intervening centuries – may be stiff and unwilling to open flat. The folks at Octavo have developed their own "cradle" to hold the books, one that minimizes the wear on the physical object, and their photographic process subjects the books to bright light for as little time as possible.



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UNPRECEDENTED ACCESS

Octavo's efforts bring rare and important works out of the vaults and into the public domain.

FACING PAGE: Title page and a detail from Isaac Newton's *Opticks* (1704). Engraving of a flea from Robert Hooke's *Micrographia* (1665). Male figure from Albrecht Dürer's *Course in the Art of Measurement* (1525).

ABOVE: Portrait of Giambattista Bodoni and a page from his *Manuale Tipografico* (1818).

IS BOOK JACKET DESIGN—LIKE LOVE—

IT APPEARS THAT PUBLISHERS THINK SO. In the year or so that passes between a book's debut in cloth and its coming-out as a trade paperback, many covers undergo drastic cosmetic surgery. Seek out a familiar title on the "new in paperback" shelf at your local bookstore and you are likely to encounter books that have seemingly entered the literary equivalent of the witness protection program.

Book covers are most often retooled because a design simply missed its target audience—the literary love story, for example, looks like a tarted-up romance, or the scientific musings of a Big Bang theorist look like a Timothy Zahn release. On other, less frequent, occasions, an author steps in to request changes to be made according to his (or her) taste. Sometimes, sadly, a book is simply bad and the publisher, editor, and marketing team all depend on a designer to help disguise it as something good. This hopeless scenario is the most painful for a designer to encounter, says Paul Buckley, VP-art director at Penguin USA. "These are the times that cover after cover is rejected in desperate hope for a work of pure artistic genius that will sell regardless of its contents," he says. "These always turn into the worst covers, where any spark of inspi-

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BY JOYCE RUTTER KAYE

BETTER THE SECOND TIME AROUND?

ration and personal involvement was stomped on long ago.”

And if the struggle over in-house changes isn't bad enough, there is another, more ominous external threat to the designer's esthetics: the growing influence of large book chains. With industry sales steadily declining over the last several years, stores

have become more conservative in their orders and more critical of the look of the products on their shelves.

Feedback about design from booksellers and the publisher's own sales force “is taken very seriously,” acknowledges Marcia Burch, VP—director of marketing at Penguin, but she maintains that at her company it is weighed equally with in-house concerns.

But designers like Michael Ian Kaye, creative director at Little, Brown, feel the stores wield a mightier sword.

Kaye points to Avon Books' recent redesign of his jacket for Elizabeth McCracken's novel *The Giant's House* as one example of megastore meddling. Although his deliberately unslick version of the quirky love story sold well, was prominently displayed in independent bookstores, and was chosen for the AIGA's annual “50 Books” show, he says buyers from Barnes & Noble objected to the cover from the outset, deeming it unattractive and limiting. While the book's editor at the Dial Press stood behind it, Avon bowed to their demands with a cover featuring a soft, black-and-white photograph taken from the UK edition. “If a buyer doesn't respond to a book, they have the power to say, ‘if you keep your jacket on this, we'll buy 10,000 copies—or change the design and we'll take 20,000.’ What's a publisher to do?” asks Kaye. “Suddenly, Barnes & Noble have become jacket experts.” (Calls to Avon for a response went unanswered.)

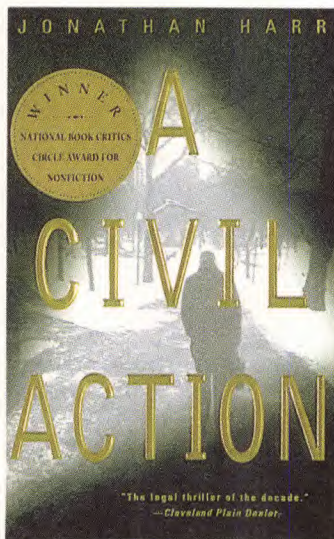
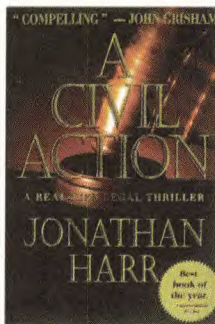
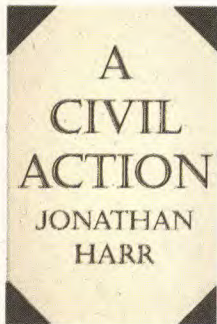
When the reasons for a redesign respond to legitimate needs to refocus the book, a paperback redesign can truly have an uplifting effect on sales and image. For some designers, especially

those who handle trade paperbacks exclusively, the relaunch can also offer new creative opportunities. “After the cloth comes out, it's easier for the marketing and editorial departments to target their market,” says Ingsu Lu, art director of W.W. Norton & Co.'s trade paperback division. “At that point, people are more relaxed. Their directives are much more clear, so I'm able to push things more, creatively.”

Here are four examples of books where a revamping was necessary, and where the design for the most part succeeded—the second time around.

A CIVIL ACTION

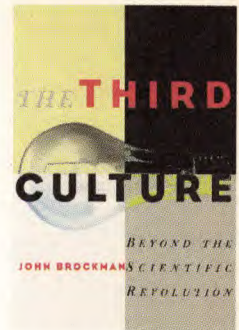
WHEN HER REDESIGN of *A Civil Action* catapulted the book to the *New York Times* bestseller list (where it remained at press time), art director Susan Mitchell received one of the most prestigious perks in New York publishing—lunch at Lutèce, compliments of Random House. The publisher always had high hopes for the book, a nonfiction legal drama centering on the internal and external struggles of a defense attorney. *A Civil Action* was initially marketed toward legal enthusiasts, so for the hardcover edition the editor requested a “dignified all-type cover,” according to vp-art director Andy Carpenter. He responded with a stark black-



and-white treatment with the title in Castellar, a chiseled Roman inscriptional typeface. Perhaps it was too stark: when the book hit the shelves, “no one responded to it.” Publisher Harry Evans stepped in and demanded a cover that dictated action—hence the glossy second design with a pounding gavel, a typical approach to this genre. This version also wouldn’t budge. With this design, says Carpenter, “I think the pendulum swung too far in the other direction.”

When the book reached the company’s Vintage trade-paperback imprint, Mitchell (who is now vp-art director at Farrar, Straus & Giroux) suggested focusing on Jan Schlichtmann, the central character in the story. “Originally, this book looked like a courtroom drama, not the human-interest story that it was,” she says. Working with photographer Debra Lill, Mitchell combined three photographs into one haunting image showing a man crossing the Boston Common in the snow. His back is turned, shoulders hunched, suggesting alienation and defeat. The moodiness is contrasted with the nobility and justice conveyed by the titled stamped in large Bell Gothic letters.

Although Carpenter’s designs for the hardcover had effectively responded to the creative brief requested by Random House, he admits that the team lost sight of direction. “I think we were undone by our enthusiasm for the book,” he says. “Susan was the first person to get it right.” Mitchell’s design will soon reach an even bigger market: Buena Vista is now adapting it for marketing materials promoting the upcoming feature film starring John Travolta.



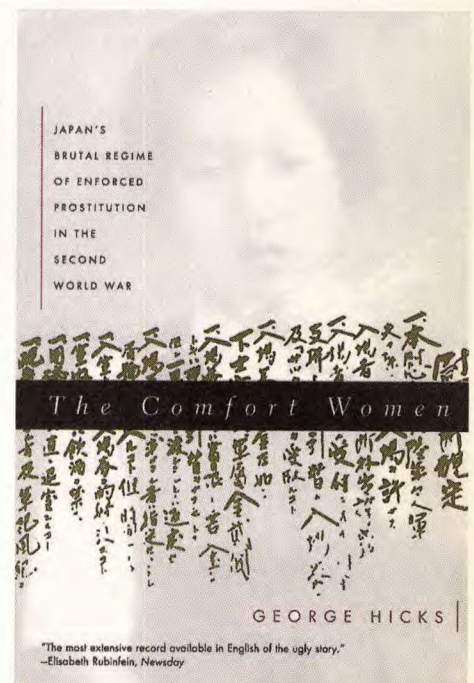
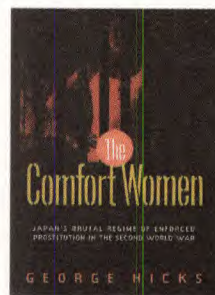
THE COMFORT WOMEN

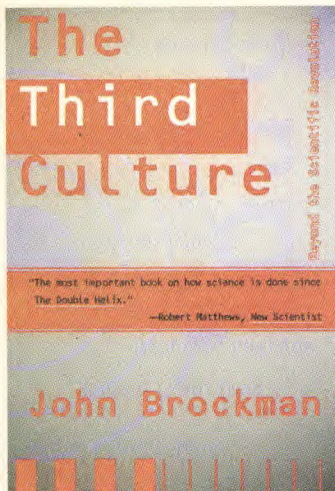
THE CLOTH JACKET for this book, about the containment by the Japanese military of 100,000 women from across Asia to serve as prostitutes—so-called “comfort women”—during World War II, was off-putting to most readers, says Ingu Lu, art director at W.W. Norton. The jacket by Julie Metz shows a photograph of a comfort woman dissected into narrow strips to suggest cell bars. Title type also has disconnected letterforms echoing the theme of imprisonment.

Feedback from booksellers indicated that the jacket was misleading, says Lu. “It looked more like a harsh murder mystery than a story about the journey these women took, and their emotional turmoil,” she says. “We wanted people to look into the subject rather than turn away.”

Lu chose Meredith Harte to design the paperback cover because of Harte’s sensitivity to type, and her familiarity with Japanese culture, since she had lived in Japan for several years. Harte’s solution is much softer. On this cover the image of a young girl, the embodiment of innocence, is practically subsumed into the gray background. In the foreground is a bit of text in Kanji script, an excerpt from the rules of behavior

posted at the camps. The two elements are seared together by the title, appearing on top of them horizontally in a heavy black bar. The effect is subtle but chilling. This “comfort woman” cannot escape, but we know she has a powerful story to tell.





FROM TIRED TO *Wired* could be the motto of this redesign of *The Third Culture*, a Simon & Schuster title describing the emergence of an intellectual culture shaped by the world of science. The hardcover effort by Richard Pracher, with its use of varying typefaces and a color-block image, did make the complicated subject matter accessible. However, by the time it reached the paperback stage at the company's Touchstone imprint in 1996, "it looked a bit dated," says art director Calvin Chu (now art director at Doubleday). At that time, *Wired* Books had just been launched in San Francisco, and the book industry was buzzing about its design influences—characterized by clean, high-tech type, layering, and the use of very bright colors. Chu was effectively asked to hot-wire the book. "We wanted it to be hipper, more colorful and up-to-date," he says.

Chu rejected the idea of incorporating images of the universe and opted for a type treatment instead. Primary information, including the title, author name, and quotes, are set in Day-glo orange, while secondary information—the names of the well-known voices in the book—are layered in a soft blue. Their names intersect with an abstract image of the solar system, a symbol that Chu says was necessary to project the scientific nature of the book in a subtle way. Layering adds dimension to the cover but does not detract from its clarity; the piece is a seamless whole.

The editors loved it. "I was surprised," he admits. "Most of the time, editors hate Day-glo."

THE BOOK OF GUYS

DON'T LET Garrison Keillor's smiling face fool you in the Gerbrand van den Eeckhout painting on the jacket for *The Book of Guys*. The author, whom Paul Buckley describes as someone who "goes out of his way" to get involved with design decisions, was less than satisfied with the effectiveness of the subtle wit employed on the cloth cover of his collection of humorous essays on manhood.

Before arriving at this concept, Buckley created close to 40 others—generating "a small forest" in proofs. Because the essays covered a range of characters, including "guys, gods, and dim bulbs," Buckley toyed with representing the male image through a photo composite, and his cover constructed of a cowboy's upper body joined with Michaelangelo's *David* was approved in-house unanimously. Keillor, however, deemed it "frivolous," says Buckley. While the designer spun his wheels back at the drawing board, editor/publisher Katherine Court suggested using the Dutch portrait. "Generally, we don't like to accept solutions from editors, but it was going on two or three months of this," he says.

Although Keillor approved this concept, he later felt sales would improve in paperback with a more playful approach. So Buckley returned to his roots as an illustrator and created a whimsical red, white, and black cover featuring his drawing of Keillor's head and a proportion wheel offering a selection of bodies. The type treatment was upbeat, with the word "guys" bouncing off the baseline. But since production tests proved that the grommet in the covers would push holes into the backs of books when stacked, Buckley devised a pulltab as a substitute.

While this version remains a personal favorite of Buckley's, he says internal feedback proved that it "failed miserably" on the shelves. The book was again redesigned, for its afterlife in the backlist, where pulltabs and other special features are no longer economically feasible, and where a more understated design would fit in better with other books. This gave Buckley a chance to freshen up his original hardcover design. He moved the image to the bottom of the cover and changed the title type from Bodoni to Barbour, a face with a more calligraphic touch. "My tastes change and evolve," he says. "I thought this layout worked better at drawing the reader in."

He has yet to hear Keillor's reaction.

JOYCE RUTTER KAYE is managing editor of *Print* magazine.



The Book of Guys

Stories by

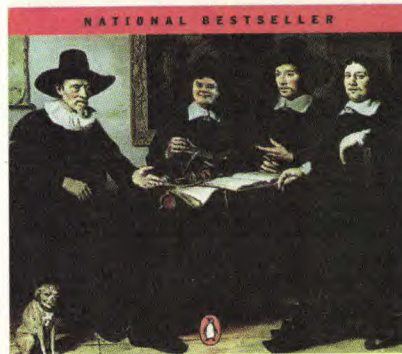
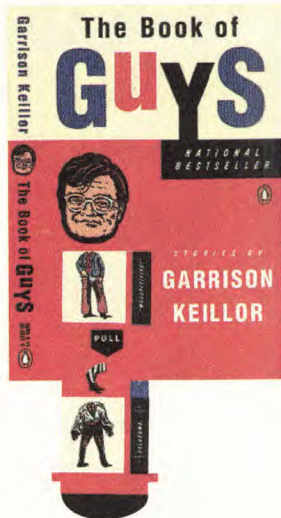
Garrison Keillor

Garrison Keillor

author of LAKE WOBEGON DAYS and WOBEGON BOY

The Book of Guys

- stories -





A PASSIONATE CALL

NOTE: This is in response to questions sent by John D. Berry, who wanted to cover the ambition of the FUSE98 event, rather than its delivery. Our thanks to him for this invitation. This also gives us the chance to try and clarify some of the misunderstandings that have built up around the FUSE project, notably the idea that it is our mission to "rub out the word" and revel in aimless experimentation! Just because we choose to examine and manipulate an elemental form like the alphabet, this does not mean that we want to replace it.

We have more effective and more powerful text typefaces than we will ever know what to do with. However, we have just 26 characters, and their punctuation marks, with which to express the emotion and the drama of what it is to be alive today. What if we chose to expand the range of this palette, and to speak of the changes in form by challenging form? How fixed is the alphabetic code? This is only a question ... just a proposition.

So, John sent me numerous questions, including an essential safety item, "Who hires a 'beyond typographer'?" To which the answer is, "Anyone who invests." But rather than resorting to one liners, and given limited space, I have chosen to answer one question in some detail – never enough, and apologies for the density of this. (Obviously short sentences are more "user friendly"!) We hope anyone who is interested in this discourse will want to continue the conversation, best of all in San Francisco at the end of May, to see it live.

FOR A RETURN TO CONTENT



Typography is the process of taking the 'raw material' of a text and designing it for print or electronic distribution. Typography demands composition, between the text and the various devices available to codify it and give it form. If writing is the act of framing personal experience for an abstract, remote audience, it is the typographer's task to enhance its transmission.

Typography is a vital concern at a time of technological change because of its ability to visualise the silent qualities of communication, and not only in relation to phonetics and sound: it indicates the psychic condition of a society and the way this energy gets expressed. From Meta to Blur to the limits of legibility... what happens in typography helps to reveal the elemental aspects of the new, in this case digital technology, whose schizophrenia of 1/0, input versus output, off and on, the writer as word processor, word as image, are all intrinsic to the medium of type, which is both art and craft, hand and machine, message versus appearance.

Language is a condition, and a contract we make and accept in order to communicate with one another. Typography is the courtroom in which the contract is made binding. Very recently, the binding that held together the idea of the Great Book started to fall apart, stone became liquid, the word could easily evaporate off the page and be replaced by an image. Which is what a word is in the first place. The trouble being, what we now call images and what once were called pictures cannot be thought of as the same thing. They are born of different times... the gulf between the first symbol and the latest corporate logo. It is a question of motive, context, Gain.

Beyond Typography goes deeper into these conditions. Again, the word itself is an exact mirror... "beyond" evokes both the scope and the limitations of the current situation in typography, and of language... which currently operates on a fragile consensus. To step back a moment: Einstein warned that there were three bombs, the nuclear bomb, the information bomb, and the population bomb. The first has gone off and exploded all our securities about the environment and the future of the planet. As for the second, the fuse has been lit by the digital code and we are living through a major transition, where the imagination, sanctity of silence, and privacy are undermined by the relentless ubiquity of invasive stuff. The bomb is going off inside our own heads, causing shock and aftershock.

The population bomb concerns the body, the collective/'corpus christi,' and the explosion of human form beyond the limits of the physical. This is reflected by the class systems that build up around these elemental conditions: land and housing, access and use of information, medical and prosthetic technologies. As each bomb goes off, so does the pressure of time intensify.

To go deeper into words, pretentious as this might be... "Beyond," in English, is less expressive than the French *au delà de* and the German *jenseits*, which both evoke the sense of 'the other side,' the crossing into unknown territories, the overcoming of distance. *Beyond Typography* is trying to provide a platform for a big and yet deliberate step forward into uncharted waters, promoting the need for a LONG-TERM strategy, using lessons from the past to participate in the mode of the future, and coming to terms with the seriousness of what it is we are confronting.

This is not so easy. Everything in our culture is dedicated to the removal of difficulty and the triumph of convenience. This in itself is most violent, yet it looks pleasurable. How awkward it is to express complex ideas in a soundbite democracy.

We have spent the last ten years working out how to make the new machines operate; getting to know the software programmes, working through filters and error codes. The first televisions looked like radios, and personal computers have so far looked like televisions with typewriters attached. Digital is obviously more transformational than the change from vinyl to CD, and from printed page onto screen. The information bomb mutates the state of the human condition, and alters the language contract. What happens when people shut themselves off from communications (cf. "answering machines")? Is the primal urge, "you cannot not communicate," replaced by its 21st-century variant, "you can't or won't communicate"? "Beyond" is not to go backwards, but we need to return to the source and become less reliant on sophisticated surfaces that inhibit understanding.

"Beyond" also means 'outside of,' or not within, the traditional realm of typography. "Beyond" expresses the principle of *motion*. Contemporary designers are having to work with sound, animation, moving image, photography, script-writing, architecture, mathematics (...). FUSE98 will reflect this through the multimodality of the event in San Francisco.

So too has the audience changed; readers have turned increasingly into viewers. Media literacy becomes a prime concern. The time has come for designers and artists in all areas to take more responsibility for the products they create. This does not mean that a designer is to blame if the computer crashes during a presentation. But it does mean that everybody has to become more aware and more ambitious about how their work works in the world. Those who are closest to observing and understanding the effects of the information bomb have to become teachers and healers in responding first to the immediate impact of that, and then to the implications of the population bomb.

Social justice is paramount. It is no good living in nature, while the city burns. It is a folly to get excited about Apple's G3 computers when 71% of the world have yet to make a telephone call. Of course, we are not a profession of Mother Teresas. Nor should we be a profession of wannabe Rockefellers.

"Beyond" is therefore the making of the decision to make an effort, the function of stretching oneself, not being complacent, being prepared for change.

The traditional forms are melting into the new media of their transmission... all is subject to the communism of the digital code. Do we want the archive of differences to disappear like rainwater into the sewage system? Where will we be if the future climate, daily dish, turns out to be SLUDGE-U-LIKE?

This is only a question.

Beyond Typography is a passionate call for a return to content.

JON WOZENCROFT originated FUSE with Neville Brody and teaches at the Royal College of Art in London.

ITC Officina® Sans & Serif

When ITC Officina was first released in 1990, as a paired family of serif and sans-serif faces in two weights with italics, it was intended as a workhorse typeface for business correspondence. Its robust structure was meant to work when printed on 300-dpi office printers, and it had the no-frills legibility of a typewriter face, although much subtler in its design. But the typeface proved popular in many more areas than correspondence. It's been used as a corporate typeface, especially by high-tech companies and car manufacturers. Erik Spiekermann, the founder of MetaDesign in Berlin, who designed the original version, says, "Once Officina got picked up by the trendsetters to denote 'coolness', it had lost its innocence. No pretending anymore that it only needed two weights for office correspondence. As a face used in magazines and advertising, it needed proper headline

weights and one more weight in between the original Book and Bold. And they would all have to be available in Sans and Serif, Roman and Italics, with Small Caps and Old Style figures." To add the new weights and small caps, Spiekermann collaborated with Ole Schäfer, who is Director of Typography and Type Design at MetaDesign in Berlin. "We started work," says Schäfer, "in 1994, sending drawings and comments between Gütersloh (where I was living) and Berlin." After Schäfer started working at MetaDesign, he continued working on the Officina project with Erik on weekends. "We always work this way," says Schäfer. "Both of us draw and redraw the characters, talk about it, and put in the corrections. The digital side is mostly my part."

Spiekermann observes: "The original concept meant that Officina turned out to be a very rugged typeface, which is now proving its worth in the newest medium, online communication. I've long had the theory that faces designed to address one problem end up becoming classics – and not just these days, when the trend towards 'industrial' faces is a trend against over-designing, against decoration and all sorts of other social implications. Look at the present hits: Bell Gothic, DIN, OCR-B, Letter Gothic, Frutiger (designed for one signage project), Interstate, Officina... Even Times New Roman was designed for one project originally: rough paper, worn type, platen printing. All those faces have survived and are being used again."

See more of the new ITC Officina at <http://www.itcfonts.com/itc/fonts/index.html>


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ITC Officina® Serif

Officina <small>Book</small>	OFFICINA <small>Book sc (NEW)</small>	<i>Officina</i> <small>Book Italic</small>
Officina <small>Medium (NEW)</small>	OFFICINA <small>Medium sc (NEW)</small>	<i>Officina</i> <small>Medium Italic (NEW)</small>
Officina <small>Bold</small>	OFFICINA <small>Bold sc (NEW)</small>	<i>Officina</i> <small>Bold Italic</small>
Officina <small>Extra Bold (NEW)</small>	OFFICINA <small>Extra Bold sc (NEW)</small>	<i>Officina</i> <small>Extra Bold Italic (NEW)</small>
Officina <small>Black (NEW)</small>	OFFICINA <small>Black sc (NEW)</small>	<i>Officina</i> <small>Black Italic (NEW)</small>

ITC Officina® Sans

Officina <small>Book</small>	OFFICINA <small>Book sc (NEW)</small>	<i>Officina</i> <small>Book Italic</small>
Officina <small>Medium (NEW)</small>	OFFICINA <small>Medium sc (NEW)</small>	<i>Officina</i> <small>Medium Italic (NEW)</small>
Officina <small>Bold</small>	OFFICINA <small>Bold sc (NEW)</small>	<i>Officina</i> <small>Bold Italic</small>
Officina <small>Extra Bold (NEW)</small>	OFFICINA <small>Extra Bold sc (NEW)</small>	<i>Officina</i> <small>Extra Bold Italic (NEW)</small>
Officina <small>Black (NEW)</small>	OFFICINA <small>Black sc (NEW)</small>	<i>Officina</i> <small>Black Italic (NEW)</small>

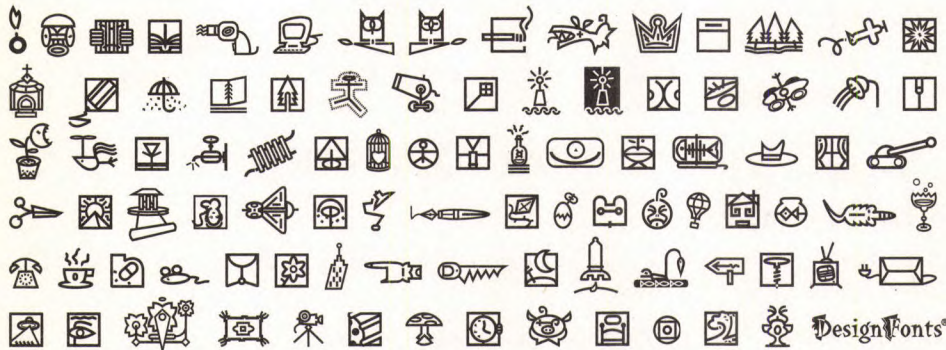
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newfromITC

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 1 2 3 4 5 6 7 8 9 0 a b c d e f g h i j k l m n o p q r s t u v w x y z

ITC Coconino™

FONTEK.



ITC Beorama™

ITC Coconino™

ITC Coconino was created by Serbian designer Slobodan Miladinov. "The initial impulse for creating this mono-stroked typeface," says Miladinov, "was the idea of translating certain auditory impressions into type - in this case, the surprising and confusing music of the Serbian hip-hop musician Voodoo Popeye." Miladinov works as an art director in Belgrade, Yugoslavia, where he is planning a new typographic magazine, to be called *Typegnosis*. He created Coconino using a "freemouse" technique with Adobe Illustrator's freehand drawing tool. Miladinov calls this a kind of "pseudo-self-limiting computer calligraphy, which allows for a specific directness and immediacy in notation. I wanted to show a continuous transforming seriousness of tone - from gravity via irony and burlesque to a completely idiotic tone - through the medium of type." The strokes of Coconino are simple and direct, each beginning and ending abruptly. The letters look playful, but in fact they're subtly disturbing. "The result," says Miladinov, "is an informal but not-so-funny font which, when applied, gives a specific note to the text." The typeface was named in honor of the home of the Krazy Kat comic strips.

<http://www.itcfonts.com/itc/fonts/full/ITC2418.html>

ITC Beorama™

Slobodan Miladinov, who designed ITC Coconino, also created the enigmatic, surreal, deceptively simple-looking drawings that make up ITC Beorama. The seeds of this font were a few colored icons done for a web issue of the cultural magazine *Beorama*: "decorative, almost abstract images with strong associative potential." When Miladinov expanded this into a font, he saw that he would have to "keep the directness and simplicity of style, but make them much more associatively precise, to achieve easier recognition of signs." To vary the rhythm, he combined square icon shapes with unframed illustrations. "During the work on Beorama," he says, "I found out that for me, the signs I've done are pictures, thoughts and emotions that can be touched. The choice of themes was personal, in fact it was a spontaneous, almost unconscious process with minimal intellectual intention but with the idea that it has to work in commercial use. Often, after hours of working, I achieved a different state of mind, where the idea and the realization arose simultaneously and automatically."

<http://www.itcfonts.com/itc/fonts/full/ITC4038.html>



pseudo-



ITC Holistics™

**MOUNTAIN
PINES CENTER FOR
ETHNIC
STUDIES**

**AA ABCDEFGHIJJ KLMNNOPQ
RSTUVWXYZ& 1234567890
abccdeefghijklmnopqrsstuvwxyz**

AA ABCDEFGHIJJ KLMNNOPQ
RSTUVWXYZ& 1234567890
abccdeefghijklmnopqrsstuvwxyz **FONTEK.**

ITC Stoclet™ Bold and Light

ITC Holistics™

California/Hawaii designer Teri Kahan, who created ITC Connectivities in 1996, developed ITC Holistics to fill the need for a set of versatile symbols and iconic images that might be loosely called “new age.” “Some of the pictures,” she says, “come from images that I’ve collected all my life – found on churches or fountains. Others are things that I’ve never drawn before.” Kahan would go through certain rituals before starting to work on each image, occasionally even saying a prayer for inspiration. She’d get her original ideas at the beach, where she took her sketchpad; then she would scan the sketches and refine them in Adobe Illustrator – always while listening to the music of Mozart. Kahan put a lot of herself into Holistics: the hands are her hands, the eye is her eye, the hair on the mermaid is her hair. “And this is the first DesignFont to incorporate type into some of its images,” she says. “I used my own typefaces – the numerals from ITC Surfboard here, a bit of ITC Cherie there – and where new lettering was needed, it was my own calligraphy.”

<http://www.itcfonts.com/itc/fonts/full/ITC4039.html>


ITC Stoclet™

ITC Stoclet is another offshoot of the research and experimentation that British type designer Phill Grimshaw did while developing ITC Rennie Mackintosh. As in the Mackintosh project, Grimshaw worked closely with Colin Brignall on this face. Stoclet is a condensed, angular typeface, inspired by some of the same Vienna Secession lettering that influenced Mackintosh. The sharpness of some of the angles in Stoclet contrasts with the swooping curves and long-waisted forms reminiscent of Art Nouveau. The immediate source was a Bauer face called “Secession,” shown in the Petzendorfer *Schriften Atlas*, but Grimshaw never intended to do a straight revival. The font includes a number of alternate characters, so you can choose how much of a period feel you want it to have. Although Stoclet cries out to be used in large, ornamental designs like stained-glass windows or ornamented doors, the letters are so simple, clear, and well fitted that they can be used in short blocks of text.

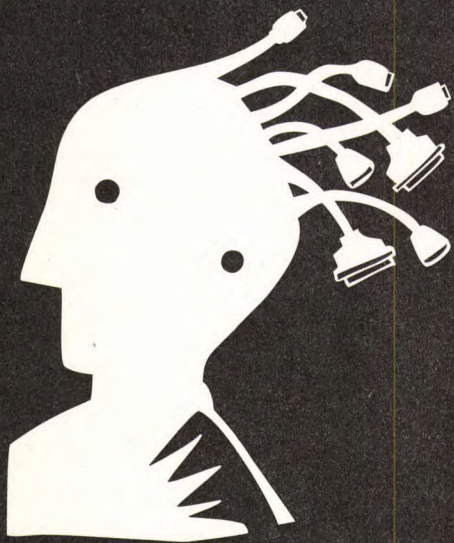
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selflimiting

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Bad hair day
on the

Leading in the world of desktop publishing by Olav Martin Kvern

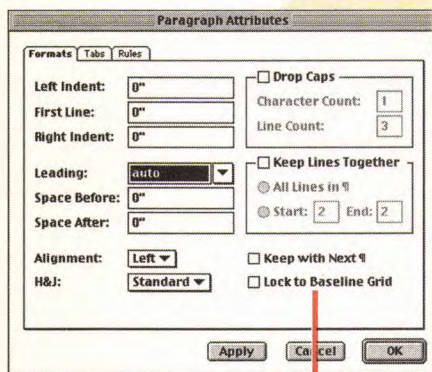
It isn't that I "miss the forest for the trees"; it's that the cellular structure of the wood is simply too interesting to miss. I think that the little details are what make something – anything – interesting. Maybe that's why I've ended up working with type – a field where there isn't anything *but* detail.

Leading is an aspect of typesetting that's often overlooked, or taken for granted, in this age of desktop publishing. We may understand leading – but does our software understand it the way we do? Very few manuals or third-party books explain what leading means inside an application, and no one talks about the different ways that different applications implement this basic typesetting feature. We assume, as we move from program to program, that leading works the same way in all of the programs we use. It doesn't. We also assume that the default leading settings and methods in our applications will produce "professional quality" leading. They won't.

Don't trust the

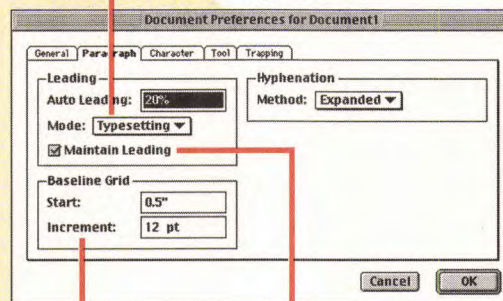
defa

Figure 1: Quark XPress 4.0



Turn on the Lock to Baseline Grid option. Xpress will move the baselines of the text in the paragraph to align with an invisible baseline grid.

Use the Typesetting leading method.



Enter the leading value ("Increment") and the origin ("Start") of the leading grid here.

Turn this option on to make Xpress add space around "intrusions" – paragraphs or anchored frames that aren't on your leading grid.



Enter absolute leading values in the leading fields. Don't use Auto leading, and don't type + or - before the number, or you'll be using the Incremental leading method.

Differences and similarities

Let's take three of the most popular page layout programs – QuarkXPress, Adobe PageMaker, and Macromedia FreeHand – and compare their approaches to leading.

All three programs offer different leading methods (ways of calculating leading and positioning text on a page), and different ways to enter leading values (see Table).

The defaults, in all three programs, exist to keep characters from colliding as you increase or decrease type sizes. Let's face it – the defaults are there to prevent the "general business user" (a customer each program secretly hopes to attract in large numbers) from calling technical support. If you're serious about setting type, the leading method you use shouldn't change leading values due to the type sizes or fonts applied to the characters in a line. If it does, the locations of the baselines in a text container become difficult – if not impossible – to calculate. If you don't know where the baselines are, you can't set good type.

Which leading method should you use? The one that gives you complete control. In XPress, use the

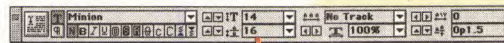
Typesetting leading method (in the Paragraph section of the Document Preferences dialog box), and enter absolute leading values (see Figure 1). Don't type + or - before the number, or you'll be using the Incremental leading method. In PageMaker, use the *Baseline* leading method (it's in the Paragraph Spacing Attributes dialog box) and enter fixed leading amounts (see Figure 2). In FreeHand, use the *Fixed* ("=") leading method (see Figure 3). In all three programs, using any other method, or entering values any other way, produces leading that varies depending on the size of the type in the line.

In FreeHand and PageMaker, leading is an attribute applied to individual characters, but the largest leading value in a line determines the leading for the whole line. In XPress, leading is a paragraph attribute (if you're using the Relative leading mode, however, the largest leading in a line takes precedence). This means that, in PageMaker and FreeHand, you'll have to make sure that every character in a paragraph has the same leading value.

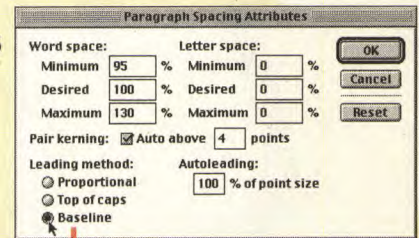
Application	Leading methods	Leading values	Default
XPress	Typesetting, Word Processing	Auto, Absolute, Incremental	Typesetting, Incremental
PageMaker	Top of Caps, Proportional, Baseline	Auto, Fixed	Proportional, Auto
FreeHand	Extra ("+"), Percentage ("%") Fixed ("=")*	Depends on method	Percentage (120%)

* You select a FreeHand leading method from a pop-up menu attached to the Leading field in the Character Inspector. The pop-up menu uses these symbols to represent FreeHand's leading methods.

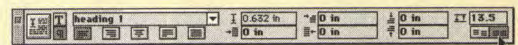
Figure 2: Adobe PageMaker 6.5



Enter absolute leading values in the leading fields (don't use Auto).



Turn on the Baseline leading method.



To align the next paragraph to a leading grid, click the Align to Grid button, then enter a leading value in the field.

PageMaker adds space between the selected paragraph and the one below it, pushing the following paragraph down in the text block until the top of the paragraph aligns with an even multiple of the value you entered in the Align to Grid field, as measured from the top of the text block.

Note that this means that PageMaker can support multiple leading grids inside a single text block - I've never had a use for this, but it's nice to know it's there.

wlts

What can you do when you need to vary leading inside a paragraph - something you sometimes have to do to optically balance display copy? All three programs give you a way of shifting the baseline of selected characters up or down.

Where's on first?

Next, you need a way of telling where the first baseline of text will fall inside a text container. If you know where the first baseline will appear, you can align the top of a text container to guides on your page - this is far easier than trying to align baselines "by eye." Luckily, all three programs offer a way of setting the first baseline's location.

Dealing with interruptions

You also need a way to compensate for leading variations inside a column of text - especially if it's adjacent to other columns. Most designs have elements with leading values different from that of the body text; inline graphics, paragraph rules, and headings are all prime suspects. PageMaker and XPress give you the ability to enforce a leading grid inside your text columns. The two programs imple-

ment this feature differently (so what else is new?), but their approaches are equivalent.

The exception to the rule

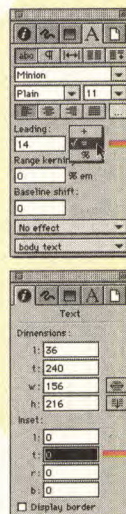
All three programs can place "inline graphics" (graphics or frames placed inside a text container). From the program's point of view, the graphic is treated as a single text character. In some cases, you might want to have the leading of inline graphics adjust according to the height of the graphic - especially when the graphic is the only thing in a paragraph (such as an ornamental rule added between paragraphs).

Details, details

This might seem like a lot of words to devote to leading - a typesetting feature that is, ideally, invisible. Having your leading stand out, however, usually means you've done something wrong. Reset your application's defaults (if you're reading this magazine, they're not for you anyway) and take control of the leading in your publications.

Olav Martin Kvern is the author of Real World FreeHand.

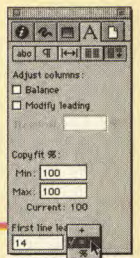
Figure 3: Macromedia FreeHand 8



Choose the Fixed ("=") leading method.

Set the leading method for the First Line Leading field to Fixed ("="), then enter a leading value. Snap the top of the text block to your leading grid.

Anything greater than zero (the default) in this field throws off your first-line leading.



THE FIRST-EVER *U&lc* Type Design Competition received numerous entries from around the globe. They were reviewed by a distinguished panel of judges, and winners were selected in Text, Display, and Picture categories. The text design Clifford, winner in the Text category, also received distinction as Best of Show. Honorable Mentions were also awarded (see page 35).

U&lc type competition

Clifford No.1, 18-point

IT IS A TRUISM that almost every face of type has its ideal size, and lessens in merit as this size is either increased or decreased. *The modern practice of cutting all sizes (at least down to 8-point) from one pattern on a pantograph machine, is accountable for much of the mechanical appearance of our books.*

Clifford **by Akira Kobayashi (Japan)** **Best of Show** **Best of Category: Text**

Akira Kobayashi started Clifford in 1993, inspired by Alexander Wilson's Long Primer Roman type used in Pliny the Younger's *Opera*, printed in 1751.

The italic was inspired by Joseph Fry and Sons' Pica Italic No. 3 from their specimen of 1785.

According to Kobayashi, the design eventually "became an anthology of the 18th Century British foundry type designs."

Clifford is drawn in three versions: No. 1 for large text where it can appear more lyrical and refined, No. 2 for text around 12 point, and the robust No. 3: a workhorse for use in small print.

Robust Text Type

CLIFFORD NO.1, 30-POINT

Robust Text Type

CLIFFORD NO.2, 30-POINT

Robust Text Type

CLIFFORD NO.3, 30-POINT

Clifford No.2, 12-point

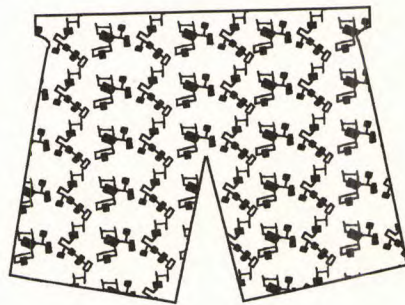
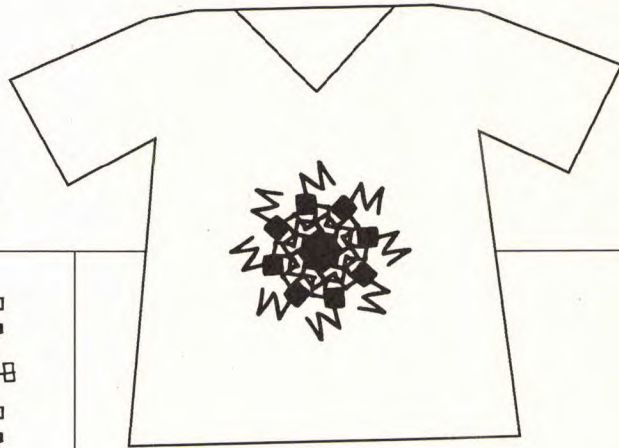
IT IS A TRUISM that almost every face of type has its ideal size, and lessens in merit as this size is either increased or decreased. *The modern practice of cutting all sizes (at least down to 8-point) from one pattern on a pantograph machine, is accountable for much of the mechanical appearance of our books.*

From *Paragraphs on Printing*
by Bruce Rogers

Clifford No.3, 6-point

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design on



**The Insects Collection
by Olivier Umecker (France)
Best of Category: Picture**

Olivier Umecker's Insects Collection was designed as an homage to Pierre-Simon Fournier.

The large collection of symbols is broken down into thematic sets: Larva, Ant, Dragonfly, Cicada, Ladybird, Firefly, Bee, Grasshopper, and Butterfly.

These abstract symbols combine to create an infinite number of possible patterns and textures.

**Candidate
by Steven Albert (USA)
Best of Category: Display**

Typesetter Steven Albert grew "sick of looking at (and setting) bold headlines in Frutiger, Futura, Helvetica, and Arial (and cursing that these stand-bys don't have double-story 'a's and 'g's)."

While Candidate echoes certain qualities of Frutiger, Franklin Gothic, and even Clearface Sans, the design exhibits a personality of its own, especially when alternate characters (such as the t's, below) are employed.

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U&c type design competition

continued from page 33

HAMBURGEFONTS

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Latina Serif

HAMBURGEFONTS

hamburgefonds

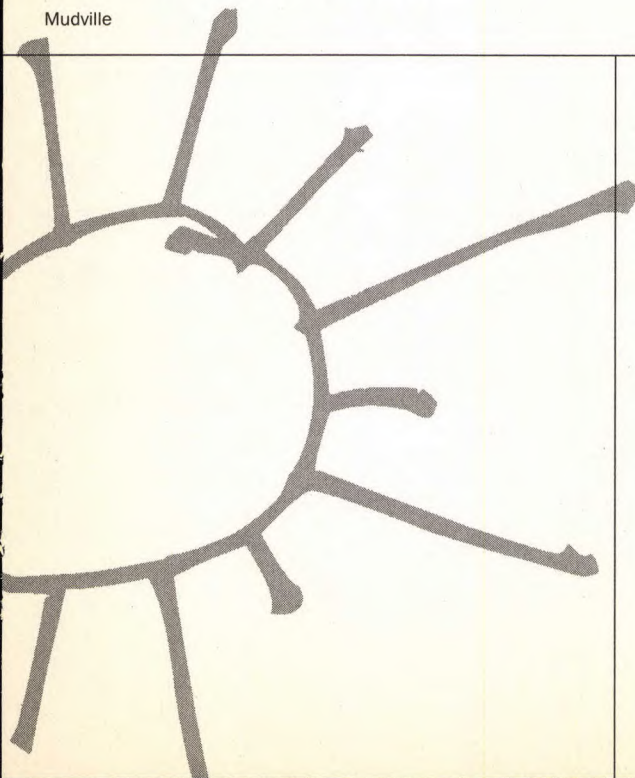
Latina Sans

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0 ? !

Mudville



Latina Serif and Sans by Iñigo Jerez (Spain) Honorable Mention: Text

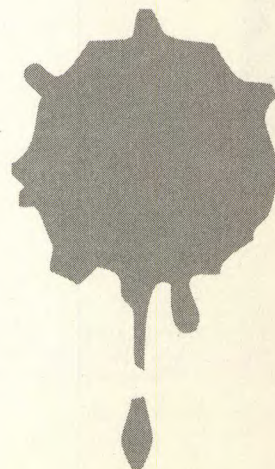
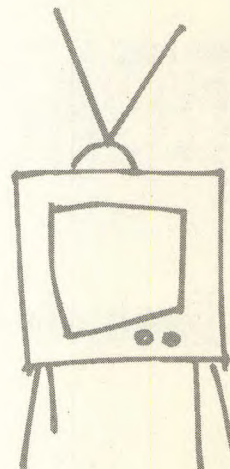
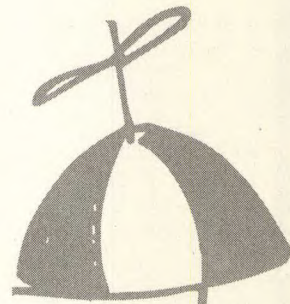
Jerez describes Latina as a "re-creation of classical humanist forms through a personal vision." Latina can be seen as a new mix of Roman capitals and Renaissance lower case.

Mudville by Christopher Wolff (USA) Honorable Mention: Display

Mudville evolved from variations Wolff hand-lettered many times over the years on a variety of projects.

Doodles by Rae Kaiser (USA) Honorable Mention: Picture

The inspiration for Doodles grew in part out of many long painful hours logged in boring and sometimes abusive corporate strategic planning meetings.



Doodles

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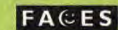
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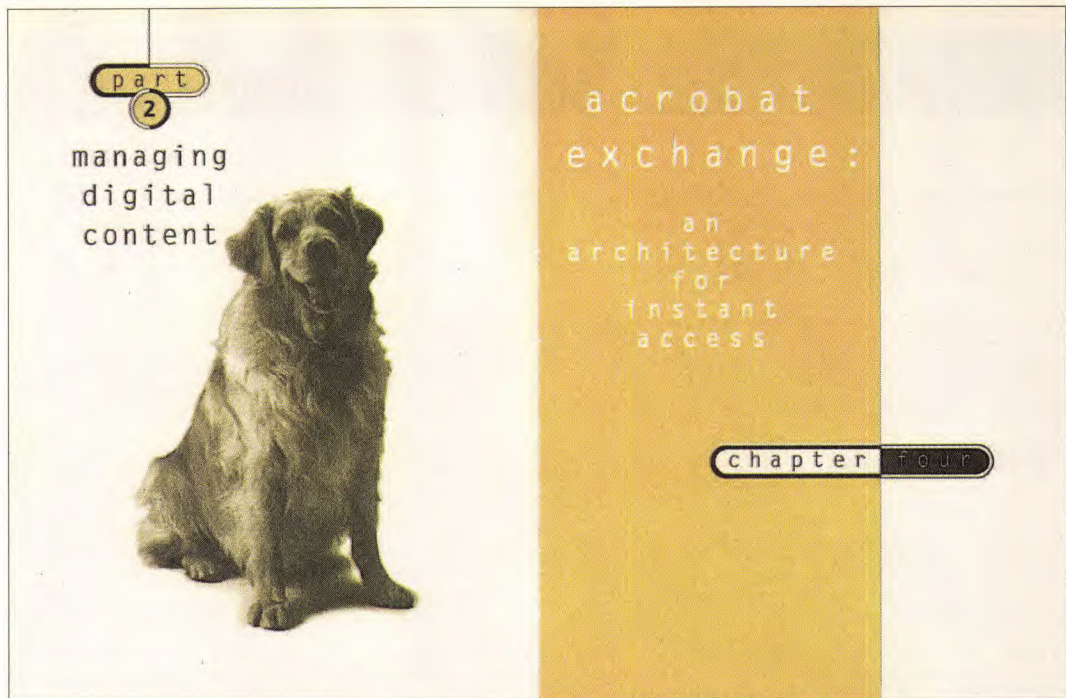
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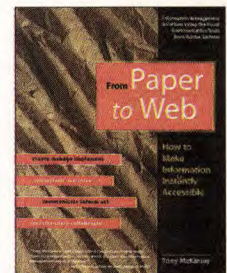


TYPE & DESIGN IN THE WORLD AROUND US. John D. Berry

An ongoing examination. This time around: making a computer book look like you'd want to read it.

THE WORLD OF COMPUTER BOOKS is not usually noted for subtlety and imagination in design. The exceptions are gratifying, but most of the time computer books look cluttered, busy, garishly colorful, and clunky. And I'm talking about the interiors, the parts that we read.

From Paper to Web is an exception. It stands out in a number of ways, the most obvious of which is color. The second color is a very bright amber yellow, and it's used extensively throughout—in big, bold blocks, as accents on ancillary graphic elements, in duotones, even (occasionally) in type. This striking yellow would be too much on glossy paper, but it's printed on a soft, cream-colored paper, which makes it look inviting. The duotones, usually applied to thematically chosen stock photographs, are especially effective. Setting actual type in yellow is pushing it (*continued on page 42*)



From Paper to Web: How to Make Information Instantly Accessible, by Tony McKinley. Adobe Press, 1997. \$45.

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a bit—even when the type is a bold sans serif—but this technique is used sparingly, and it almost works. With one exception, it's used only with bits of text that are definitely secondary, something you may choose to read but don't need to. (The exception is a table of scanning hardware, where the names of the different scanners should have been in black, since that's what a reader would be—pardon the term—scanning for.)

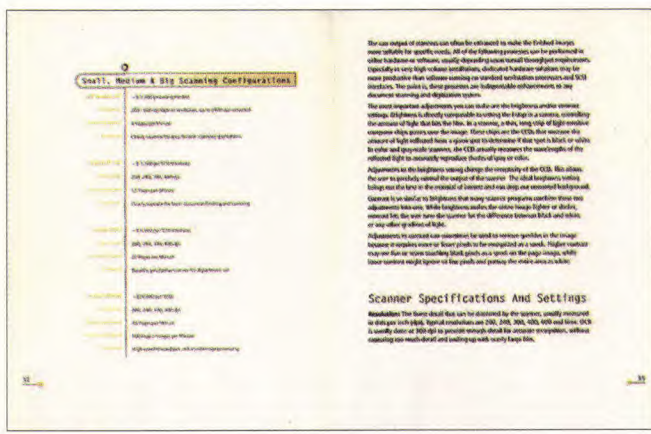
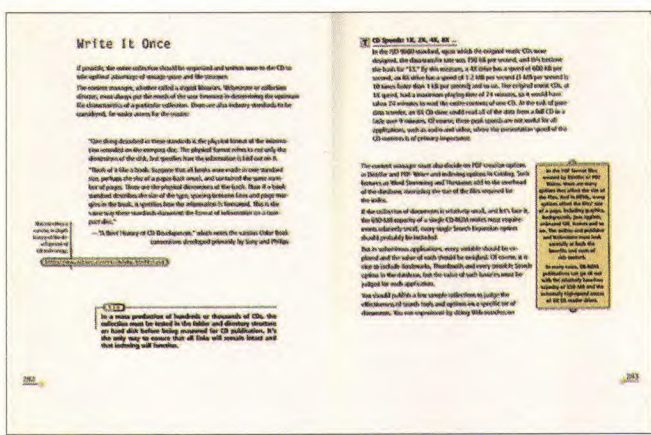
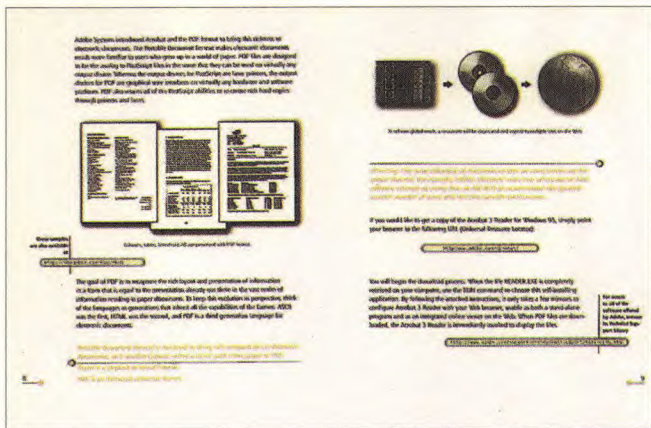
Designer Bradford Foltz did a lot of things that you wouldn't expect to work. *From Paper to Web* uses three different sans-serif typefaces, which in most circumstances you'd think would clash. But in fact, thanks to careful choice and spacing, the text is always inviting to read. (The one sacrifice of readability to graphic showing-off is the way design elements sometimes butt into the main text, forcing the reader's eye to bounce from long lines to short lines and back again for no textual reason.) The heads appear in a very light monospaced "typewriter" sans, which doesn't look as though it could have enough weight to stand out. But again, the designer pulls it off.

Like too many commercial books, this one's cover was not designed by the person who did the interior, and the two don't quite go together. The cover's dominant color has nothing to do with the stark yellow inside, and the type treatment is pedestrian. But the unslick cover stock and the flexible binding make the volume a pleasure to hold.

The content? It's a detailed overview of what's involved in going from paper publishing to electronic. The writing is not as clear as the design, unfortunately, and there's a lot of extraneous description obscuring the crucial details. But it's a useful reference, and the design helps, in the words of the subtitle, to "make information instantly accessible."

Not everything is ideal in this book, but it's worth taking a look at, just to see what's possible in a book for the computer-software market. A respect for the text, an imaginative clarity of information design, and simplicity of materials and visual effects—these are a pretty good starting point for designing a book.

JOHN D. BERRY is editor of *U&I* and a book designer.






The design of *From Paper to Web* uses a startling second color to good effect. Even the use of yellow type works surprisingly often, although in the bottom spread the names of the scanners don't stand out enough.

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